THE MUSICAL SEASON BEGINS WITH RECITALS

Soon the Advance Guard and Then the Army Corps of Singers, Soloists and Orchestras

By W. J. HENDERSON.

THE musical season of 1915-16 began on Thursday evening, when John Barnes Wells, a singer with a tenor voice, gave a song recital in Aeolian Hall. The next afternoon Alice Virginia Davis gave a concert of piano music. Thus the two great forces, vocal and instrumental, sent forward their patrols. The advance guard comes in the week now before us, and yet a little later the several army corps, moving in their huge divisions of singers, soloists and orchestras. Let us not yet speak of opera, that vast and troublous hybrid of arts, endlessly refusing to be melted into the organic union of which Wagner so fondly dreamed.

Since they have begun to appeal to us for our interest, our sympathy and our understanding, let us make a plea for the last of these. In the current number of the *Musical Quarterly* Arthur Hinton, a composer of English birth, writes of the subject of the appreciation of music, and he makes a sound argument in favor of knowledge as a basis for musical enjoyment.

It is true that most music lovers wish to love without knowing why. Nor can they be blamed, since the easiest way is so seductive. But at least the honest music lover may strive to avoid the temptation to forget the art in admiration of the artist. This, for one thing, leads to shabby treatment of composers. But in the second place it brings about an imperfect and misleading idea of the performing artist himself.

We hear too much about the artist's gifts and not enough about his accomplishments. They have to work hard, these musical geniuses. It is not all skittles with them by any manner of means. It is not a gift to play the piano. Despite the sapient pronunciation of the million Dogberries, reading and writing music do not come by nature. Years of patient toil and study are needed to make an artist. The gifted person who rushes upon the stage after a few brief months of preparation is not an artist and every trained music lover knows he is not.

But to hear the typical comment of concert and opera goers one would suppose that the art of such people as Hofmann, Kreisler, Sembrich, Caruso descended, like Elijah's fire, miraculously from heaven. The violinist has a "genius" for the violin; the singer has a "God given" voice. And that in the mind of the untrained music lover is the end of the whole matter. Now, Mr. Paderewski, who is a fair example of the type of artist believed by these rhapsodists to be a mere compound of gifts, recently gave himself out in an interview to Olin Downs, an excellent writer on music in the *Post* of the city of Boston. Here is a pregnant part of it.

"Tell me," said I, "is it true, what they say, that you used to practise all night preparing for a concert tour?"

"Of my first two American tours," he replied, "it was certainly true. I had agreed to give a great many concerts in my first and second seasons over here. I had to prepare for that first season nine different programmes and each a stupendous one. The mere work of memorizing was immense. So at that time I practised from nine to seventeen hours a day, and at the end of my second American tour I was a perfect wreck."

And I remembered, then, a certain conversation I had with this man some time ago, when I put what was a rather personal question and was given in return an answer I shall never forget. I said then: "Tell me, if you care to, do you, now at the zenith of a wonderful career, feel that the game was worth the candle? Do you feel that there has been sufficient reward for years spent like a galley slave at the oar, tied to the piano, condemned to cover with your hands miles and miles of white ivory keyboard every day? When all is said, has it been worth while?"

Mr. Paderewski reflected for a moment and made this priceless rejoinder: "I'll tell you," he said. "I feel that I have fought some good battles * * *"

I returned to this topic. I asked him if he believed in a great deal of practice for a virtuoso. I added that some successful virtuosos of my acquaintance had spoken of the eight hour practice period as the special bugaboo of the pianist's or violinist's existence. "In my case," said Mr. Paderewski, "I must begin by saying that I think I occupy an unusual and perhaps isolated position.

"You see, I did not commence to study the piano for the purpose of playing in public until a comparatively late period in life. I composed and taught composition. I wanted people to play my compositions. They either did not do so (!) or else played them as I did not want them played. So I studied the piano in a desultory way in order to play them myself, and performed a little from time to time. Finally, in about my twenty-fifth year, I came to the conclusion that my talent as a player was worth cultivating. So I began a systematic piano practice, and I have always felt it necessary to practise a great deal. But I think it is very possible, owing to a lack of rigorous early training at the keyboard, that this is so necessary to me. I did not commence to practise in earnest until about the time when I went to Leschetizsky."

Some of this is worth remembering, albeit Mr. Paderewski says his was a special case. But let us supplement this excerpt from an interview by a story which the foremost of American violinists tells on herself. Maud Powell was staying in the summer at a country place. Every morning she went through her customary exercises. Every morning a boy employed about the place in "doing chores" passed her open window and heard her working away at something which in the course of a few days he learned to identify. When he had heard her playing it every morning for more than a week he could no longer contain himself and as he passed the open window he shouted:

"Aw, say! Can't ye play it yit?"

Ah, brethren, there are things which they can never play "yit." Day unto day uttereth Bach and night unto night bringeth Beethoven. There are spots in the ocean which have defied the sounding machines after the fathoms have been recorded in thousands. These interpreting musicians labor incessantly. Theirs is no haphazard affair. If one sings you a perfect Schubert lyric with perfect effect be sure you have met with true art, which is something more beautiful and more rare than voice, something deeper and more communicative than temperament.

Untrained listener to music, get to yourself a little training. Do not believe that you will diminish your enjoyment. You need not strive to know as much as a professional musician who greets with rapturous astonishment the characteristic method of a modulation from A flat major to E minor on page 964. You need not find disheartenment in the resolute efforts of the perspiring soprano to drag her medium production up to a high A, nor need you be wafted into the fields of the blessed if she sings the whole first phrase of "Casta diva" without splitting and with a flawless cantilena.

You can be a good listener to a new composition even if you never heard of the first or second rondo form and would not know a scherzo from a minuet unless you read the programme notes. All you really have to do is try to apprehend the externals of the musical art. Once you do this you will discover an enormous number of captivating features which have hitherto escaped your notice. It may also be hinted that you will probably not stop there. Once you have begun to penetrate the temple of music you will probably embark upon a life long search for the inner shrine. If you do, just remember what all the philosophers have said about the comparative value of the possession of truth and the search after it.

The first volume of the *Musical Quarterly* is completed with the current number and therefore occasion may be taken again to congratulate serious lovers of music on the lusty infancy of this new periodical. These United States are plentifully supplied with musical journals of the familiar type. Many of them serve purposes more or less important. Some of them are a sorry commentary on the puerile vanity and narrow intelligence of certain varieties of musicians. Few of them devote much space to the discussion of the larger questions of musical art.

Painting, architecture and literature have their periodicals which reflect the dignity and the human significance of these arts. So far as the present writer knows the *Musical Quarterly* is the only American periodical which makes an attempt to treat music as one of the great fundamental and universal expressions of the human mind. The life work of most other journals appears to be the dissemination of news about the musical performer. These mere facts are in themselves lamentable commentaries on the artistic condition of the profession of music in this country.

But possibly some benefit may be worked by the *Quarterly*, which without neglecting interesting personalities devotes the major part of its space to the discussion of purely artistic questions. The current number contains some particularly excellent articles. One of the most important is that of Hugo Leichtentritt of Berlin on "The Renaissance Attitude Toward Music." The writer is a well known German authority and is the editor of the new edition of the famous history of Ambros, whom he professes to set right in regard to matters discovered since the original work was written.

The advances made in musical research in recent years are very great and our information on numerous points has been increased, often modified and in some instances entirely displaced by new revelations. Dr. Leichtentritt in this article gives an outline of the German contributions to our knowledge of the Florentine musical art of the fourteenth century He refers with much enthusiasm to the labors of Johannes Wolff, Hugo Riemann, Friedrich Ludwig and others. The article is interesting as much by what it tells us unintentionally as by what it purposely sets forth.

Possibly an opportunity may present itself later for a more thorough examination of this essay, but at present it may suffice to say that its amusing disclosure of a characteristic German ignorance of what has been accomplished by students and scholars of other nations is delightful. The author is entirely ignorant, it seems, of the important work done by the savants of France, and he has apparently never heard of any English writer except Mr. Dent, who is indeed one of the most important. Some of the items of novelty which he cites are therefore to be regarded only as novel to the inner brotherhood of Berlin. Some of the rest of us have known them for a long time.

James Huneker contributes to this same number one of his pointed and vigorous comments on the music of Chopin, while Prof. Gow of Vassar writes on "Rhythm: the Life of Music." Hans Kleemann of Halle has a good paper on Robert Franz and Rutland Boughton of Glastonbury writes on "The Soul of Music," with the explanatory sub-title "A Rhapsody for Amateurs." It is a good number and it is interesting to note that despite the European war some of the continental contributors have been able to supply their promised essays. Frenchmen are missing. This is unfortunate, but let us hope not to continue. They are the most interesting writers on music at this time.

NOTES OF MUSIC EVENTS.

The Lexington Theatre, the house built by Oscar Hammerstein for the presentation of grand opera, and used for other forms of amusement so far, will at last be occupied for the purpose for which it was intended when the Boston Grand Opera Company in conjunction with the Pavlowa Ballet Russe begins an engagement of two weeks there on October 25 under the managing direction of Max Rabinoff. The season will open Monday night, October 25, when the Boston Opera-Pavlowa Ballet combination will present Auber's opera "The Dumb Girl of Portici," also known under the title of "Masaniello," as their initial offering. The second programme, Tuesday night, will comprise "L'Amore dei tre Re" (The Love of Three Kings), by Montemezzi, and a mimo-choregraphic version of Gluck's "Orfeo." At the Wednesday matinee Puccini's "Madama Butterfly" will be presented with "Snow Flakes," a ballet new to this country from Tschaikovsky's "Nut Cracker" ballet.

On Wednesday night Bizet's "Carmen" will be presented with its complete original ballet and a suite of Spanish dances by Bizet. The Thursday night performance will include Puccini's "La Boheme," with a ballet suite by Massenet. Verdi's "Otello" will be given Friday night with divertissements. "Madama Butterfly" and "Snow Flakes" will be repeated on Saturday afternoon, and "The Dumb Girl of Portici" Saturday night. The repertoire for the second week will be announced later.

Among the leading artists to appear are Giovanni Zenatello, Maria Gay, Riccardo Martin, Maggie Teyte, George Baklanoff, Felice Lyne, Jose Mardones, Tamaki Miura, Zanco de Primo, May Scheider, Luisa Villani, Thomas Chalmers and Anna Pavlowa.

CONCERTS OF THE WEEK.

SUNDAY—Leopold Godowsky, piano recital, Carnegie Hall, 3 P. M.
MONDAY—David and Clara Mannes, sonata concert, Aeolian Hall, 8:15 P. M.
TUESDAY—Milinnowski and Cumpson, recital for two pianos, Aeolian Hall, 3 P. M.
Tom Dobson, songs, Punch and Judy Theatre, 3 P. M.
Carolyn Ortmann, songs, Aeolian Hall, 8:15 P. M.
WEDNESDAY—Louis Graveure, song recital, Aeolian Hall, 3 P. M.
THURSDAY—Albert Spalding, violinist, Aeolian Hall, 3 P. M.
Ann Swinburne, song recital, Aeolian Hall, 8:15 P. M.
FRIDAY—New York Symphony Society, Aeolian Hall, 3 P. M.
Alexander Bloch, violin recital, Aeolian Hall, 8:30 P. M.
SATURDAY—Ignace Paderewski, Polish benefit recital, Carnegie Hall, 3 P. M.

The orchestral season of 1915-1916 will be opened at Aeolian Hall by the Symphony Society of New York, Walter Damrosch, conductor, on next Friday and Sunday afternoons, October 22 and 24, with Mischa Elman as soloist. This will be the first appearance of this young Russian violinist in New York in two years. The opening programme will be as follows:

Symphony, No. 5 (C minor), Beethoven; concerto for violin with orchestra in A minor, Goldmark, Mischa Elman; symphonic excerpts from "Daphnis and Chloe," Ravel (new; first time in New York).

M. Ravel's ballet from which the above symphonic excerpts are selected was produced by the Russian Ballet, with Nijinski and Karsovina in the title roles, at the Theatre du Chatelet, Paris, in June, 1912. The music to be played at these concerts is the nocturne at the end of the first scene, during which the nymphs comfort Daphnis in his desolation and invoke the aid of Pan to restore Chloe, and the "Danse guirriere" characterizing the pirate camp of the second scene. Other excerpts from this fascinating work received their first performance in America last season at the Symphony Society concert of Sunday afternoon, November 29, in Aeolian Hall.

Ignace Paderewski
CARNEGIE HALL
SATURDAY AFTERNOON
PHOTO © BY HARTSOOK

Clara Mannes
PIANIST SONATA RECITAL
AEOLIAN HALL
MONDAY
EVENING
OCT. 18

Ann Swinburne
SONG RECITAL
AEOLIAN HALL
THURSDAY
EVENING
OCT. 21
PHOTO © BY IRA L. HILL

Luisa Villani DRAMATIC SOPRANO BOSTON GRAND OPERA CO.

Louis Graveure, a Belgian barytone, will be heard in New York for the first time, at Aeolian Hall, Wednesday afternoon, October 20. Mr. Graveure will offer a programme that should display his voice to the best advantage. Alexander von Felitz's German song cycle "Eliland" is one of the numbers to be heard. During the past summer Mr. Graveure has made a new English translation of the work. Instead of giving it a poetical translation he has made it prose.

Maria Milinowski and Harry Cumpson, who appear in Aeolian Hall on Tuesday afternoon, October 19, in a two piano recital, will offer for New York's first hearing Rachmaninoff's Fantasy, Op. 5. Another novelty on an unusual programme is a set of five waltzes by Brahms. The well known Mozart D major two piano Sonate opens the afternoon; this work received several public performances at the hands of Brahms and Clara Schumann. Miss Milinowski and Mr. Cumpson have been associated for a long time in the study of two piano literature.

Miss Ann Swinburne's song recital in Aeolian Hall, Thursday evening, October 21, will introduce her to a concert audience. Miss Swinburne attracted unusual attention in light opera, singing the leading role in "The Madcap Duchess" and "The Count of Luxembourg," and her entrance into the concert room will be watched with considerable interest. Her programme is an ambitious one, including Brahms' "Nachtigall," "Von ewiger Liebe," "Botschaft," "Meine liebe ist grun," Schumann's "Wenn ich in deinen Augen seh," "Auftrage"; a group of songs by Elman, Vogrich, Rachmaninoff, Chopin-Viardot; also works by Sibelia, Chausson, Carpenter's "Colored Toys" and "I've Been Roaming," by Horn. Richard Hageman will play Miss Swinburne's accompaniments.

Leopold Godowsky, the celebrated pianist, will make his first appearance in America at Aeolian Hall this afternoon. This will be Mr. Godowsky's first piano recital in New York since the season of 1913-14. The programme will be as follows: Sonata, Op. 57, Appassionata, Beethoven; Variations on a Theme by Paganini, first book, Brahms; Sonata, Op. 35, B flat minor; Impromptu, Op. 36, F sharp; Scherzo, Op. 39, C sharp, Chopin; Au Bord D'Une Source; Concert Study, No. 2, F minor, Liszt; Study, Op. 10, No. 6, E flat minor, Chopin; for the left hand alone, Symphonic Metamorphoses, Johann Strauss' Kunstlerleben, Godowsky.

It is announced that the "best orchestra that has ever been assembled under the banner of the People's Symphony Concerts" will open the sixteenth season for that organization on Sunday afternoon, October 24, at Carnegie Hall. War conditions have made it possible for Conductor Arens to obtain a group of players even more satisfactory than the ensemble of last year. The Bach air from the Suite for Strings in D, which is announced for Sunday, will give this string section opportunity to justify the claims made for it. The Tschaikowsky Fifth Symphony and Beethoven's Egmont Overture are other numbers announced. Ethel Leginska will play the Hungarian Fantasie of Liszt.

From more than one point of view the appearance of the great Polish pianist Ignace Paderewski in Carnegie Hall October 23 will be of most unusual interest. The recital, if so it may be called, is for the benefit of the Polish Victims Relief Fund, and the entire proceeds over and above the local expenses will be devoted to that good cause. Three such benefits Mr. Paderewski is giving in the East. The first was in Boston a week ago to-day (October 10). The second will be next Saturday here and the third in Philadelphia October 30. Mr. Paderewski will appear in the twofold capacity of orator and pianist. Preceding a recital of works by Chopin he will deliver an address on the subject of "Poland, Past and Present." After the address there will be an intermission of ten minutes and then Mr. Paderewski will play the following programme: Ballade in A flat, op. 47; sonata in B flat minor, op. 35; nocturne in G major, op. 37; mazurka in A minor, op. 17; polonaise in A flat major, op. 53.

After the concert Mme. Paderewski will be in the artist's room, where Polish souvenirs, postcards, stamps, maps, dolls and autographs will be sold for the benefit of the Polish Victims Relief Fund.

Josef Stransky, conductor of the New York Philharmonic Society, which opens its seventy-fourth season with a pair of concerts at Carnegie Hall Thursday evening, October 28, and Friday afternoon, October 29, believes that art is international, and draws no lines of race, creed or country. Mr. Stransky's musical catholicity is apparent in his programmes. The very first programme of the season, for example, includes the works of American, French, German and Russian composers.

Alexander Bloch, violinist, will give a recital at Aeolian Hall Friday evening, October 23, at 8:30. The programme: Sonata in C minor, op. 30, No. 2, Beethoven; concerto in E major, Bach; arioso, Paul Juon; humoreske, Victor Kolar; The Deserted House, Cecil Burleigh; To the Warrior, Sun Dance, from the Indian sketches, Cecil Burleigh; gondoliera, Sgambati; minuet, Handel, scherzo, Tschaikowsky.

David and Clara Mannes will open their ninth annual season of sonata recitals for the violin and piano at Aeolian Hall Monday evening, October 18. An interesting feature of the programme will be the Brahms Trio in E flat major, for piano, violin and horn, with Joseph Franzl, first horn player of the New York Symphony Orchestra, as the assisting artist. The complete programme is as follows: Sonata in G major, op. 96, Beethoven; sonata in F minor, Locatelli; trio in E flat major, for piano, violin and horn, op. 40, Brahms.

Tom Dobson, who gives a recital at the Punch and Judy Theatre Tuesday afternoon, October 19, plays his own accompaniments and sings several songs of his own composition. His programme in French, German and English will include a number of songs of a lighter character, among them Carpenter's amusing "Improving Songs for Anxious Children," Hughes's "The Nine Penny Fiddle" and Gordon's "A Fat Lil' Feller." The programme in its entirety follows: "Bois Epais," Lulli; "L'Orage," D'Eglantine; "Da Unten im Tale" and "Jung-Fraulein," Brahms Volkslieder; "Have You Seen But a Wild Lilie Grow," anonymous; "The Nine Penny Fidil," Hughes; "Mit einer Wasser-Lilie (Ibsen), "Geschieden," "Auf der Reise zu Heimat," "Unter Rosen," "Lauf der Welt," Grieg; "An Answer," Brockway; "Sea Shell," Engel; "Dread" (Synge), "When I Was One and Twenty," "At the Edge of the Sea," "An Old Song Resung," Dobson; "Improving Songs for Anxious Children," Carpenter; "Shadow March," Fiske; "When Father Was a Little Boy," "Juliette," Brainerd; "Jim," Lehman; "Seumas Beg," Dobson; "A Fat Lil' Feller," Gordon.

At his piano recital in Aeolian Hall Wednesday afternoon, October 27, Lester Donahue will play the Beethoven "Eroica" variations and fugue, Brahms's

Continued on Eighth Page.

MUSIC TEACHERS AND PUPILS

Mr. and Mrs. John Dennis Mehan entertained their friends, including their former and present pupils and many leading persons of the musical world, last Friday evening on the occasion of the opening of the Mehan Studios Manor at 523 Riverside avenue, Yonkers, N. Y. A musical programme of the highest class was enjoyed by all who were present.

Alice Garrigue Mott has received word that Cleofonte Campanini has signed a contract with Minna Jovelli for the Chicago Opera. Mme. Mott made an appointment for Mr. Campanini to hear this singer while abroad. Minna Jovelli has sung with success in opera at Vienna, Coburg, Cologne and Prague. Her lovely voice and singing, her acting of a repertoire of fifty roles have prompted a number of singers to come from Europe to study with Mme. Mott. Among these was Lilly Dorn of Vienna, now the wife of Alfred Hertz.

At the New York Galin-Paris-Cheve Sight Singing School, 220 Madison avenue, the director, Wilbur A. Luyster, will give two public lecture recitals, one on Tuesday, October 19, at 4 P. M., "Why Everybody Does Not Read Music," and Friday, October 22, at 4 P. M., "Development of Concentration."

Mr. Niedzielski announces that he has opened a violin conservatory at 801 Lexington avenue, New York, and is now ready to give instructions to both sexes in violin playing, ensemble work, concert repertory, &c., including all branches of the art from foundation to finish. Mr. Niedzielski is well known both in Europe and America.

Miss Dorothy Maynard, the light opera prima donna, artist pupil of Mme. Helene Maigille, who has beautiful new studios in the Hotel Majestic, Central Park West and Seventy-second street, is now singing a leading part in "To-night's the Night," now en tour. Glowing reports of her great success both vocally and histrionically are being written by the dramatic critics in the various cities where the company has been playing. Mme. Maigille is to be congratulated upon having such a brilliant pupil to point to as an example of the very high class work done by the students in her American School of Bel Canto.

Ellmer Zoller is en tour with Mme. Fremstad, filling dates in Rochester, Utica, Youngstown, Urbana, Lincoln and Wheeling, and will return to New York with Mme. Fremstad for her engagement here.